



1693

MUSICALIA

A Madame Montigny-de Serres.

A Madame Berthe Marx.

Menuetto capriccioso Mazurka-Impromptu

pour

PIANO

par

Théodore Leschetizky.

Op. 38.

N ^o 1. Menuetto capriccioso	Pr.	M. 2. 50. R. 1. 50.
N ^o 2. Mazurka-Impromptu	Pr.	M. 2. 50. R. 1. 50.

Propriété de l'Éditeur pour tous Pays.
Enregistré aux Archives de l'Union.
Grande Méd. d'or

Hambourg, D. Rahter.
Gr. Reichenstr. 49.



S^t Pétersbourg, A. Büttner.
Perspective de Nevsky 22

Commissionnaire et Fournisseur de la Société musicale Imp. russe du Conservatoire
et de la Société Philharmonique de S^t Pétersbourg

Leipzig, Fr. Kistner.

2818.

1693

III



Abd. c. 1933

A Madame BERTHE MARX.

Mazurka - Impromptu.

Théodore Leschetizky, Op. 38. N^o 2.

Moderato.

PIANO.

The musical score is written for piano and consists of four systems of staves. The first system is marked 'Moderato.' and 'p'. The second system is marked 'mp' and 'crescendo e accel.'. The third system is marked 'f', 'dim.', and 'p rall.'. The fourth system is marked 'glissando pp' and 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece is in 3/4 time and ends with a final chord marked 'p'.

Moderato.

5 3 1 4 1 5 3 2 4

Ped. *

poco rall. *p* *f a tempo* *cresc.*

Ped. * Ped. * Ped. * Ped. *

f martellato *f* *cresc.*

Ped. * Ped. * Ped. * Ped. *

ff *p* *m.g.*

Ped. * Ped. * Ped. *

cantando e legato *con grazia*

Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The treble staff features a glissando marked *pp* and *una corda*, with a *p* dynamic at the end. The bass staff has a *ped.* marking. The system is divided by asterisks.

Second system of musical notation. The treble staff begins with a *pp* glissando, followed by a *p* dynamic. The bass staff has a *ped.* marking. The system is divided by asterisks.

Third system of musical notation. The treble staff includes markings for *p m.g.*, *mf leggiero*, and *m.g.*. The bass staff has a *ped.* marking. The system is divided by asterisks.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a *ped.* marking. The system is divided by asterisks.

Fifth system of musical notation. The treble staff includes markings for *cresc.*, *m.d.*, *mf dimin.*, and *p rall.*. The bass staff has a *ped.* marking. The system is divided by asterisks.

a tempo
pp
cresc.
ped. * *ped.* * *ped.* * *ped.* * *ped.* *

dim.
glissando
pp
p
ped. * *ped.* * *ped.* * *ped.* *

pp
p
ped. * *ped.* * *ped.* * *ped.* *

poco rall.
p
m.d.
m.g.
2
p a tempo
ped. * *ped.* * *ped.* *

poco rall.
p

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music features chords and moving lines. Dynamics include *f* and *a tempo*.

Second system of musical notation. Treble and bass staves. Dynamics include *f*, *cresc.*, *ff*, and *p*.

Third system of musical notation. Treble and bass staves. Key signature changes to two flats (Bb, Eb). Dynamics include *p*, *ff*, and *f*. The word **Risoluto.** is written above the staff. Fingerings 1, 2, 3, 5 are indicated in the treble staff. A *m. g.* (mezzo-gioco) marking is present. Rehearsal marks (Tw. and asterisks) are at the bottom.

Fourth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics include *sff*, *sf*, *f*, *mf*, and *leggiere*. Fingerings 4, 2 and 5, 3 are indicated. Rehearsal marks (Tw. and asterisks) are at the bottom.

Fifth system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics include *f*. Fingerings 3, 1 and 4, 3, 1, 4, 2 are indicated. Rehearsal marks (Tw. and asterisks) are at the bottom.

L'Allegretto
leggero

* Ped. * Ped. * Ped. * Ped. *

The first system of the musical score for 'The Song of the Lark' is presented in a grand staff with two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music begins with a forte (*ff*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rapid, bird-like flight. The accompaniment consists of chords and single notes, providing a harmonic foundation. The system concludes with a crescendo leading into the next system.

The first system of the musical score for 'The Song of the Lark' is written for piano. It consists of a treble and bass staff joined by a brace on the left. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 2/4. The music begins with a half note in the bass staff and a quarter note in the treble staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte). The system concludes with a fermata over a half note in the bass staff and a quarter note in the treble staff.

dim. e rall. *p* *a tempo*

Ped. * Ped. * Ped. * Ped. *

A musical score for a piece titled "Lied. * Lied. * Lied. *". The score is written for piano (p) and features a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score consists of four measures. The first measure has a treble staff with a single note and a bass staff with a single note. The second measure has a treble staff with a single note and a bass staff with a single note. The third measure has a treble staff with a single note and a bass staff with a single note. The fourth measure has a treble staff with a single note and a bass staff with a single note. The score is marked with "p" for piano and "Lied." for Lied.

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* and *f*. Pedal markings are present below the left hand.

Second system of musical notation. The right hand has a more complex melodic line with slurs and fingerings (1, 3, 5). The left hand continues the accompaniment. Dynamics include *f* and *marcato*. Pedal markings are present below the left hand.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (3, 5, 4, 5, 4). The left hand plays a steady eighth-note accompaniment. Dynamics include *f*, *cresc.*, and *ff*. Pedal markings are present below the left hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (5). The left hand plays a steady eighth-note accompaniment. Dynamics include *sf*, *m.g.*, *con brio*, *m.d.*, *sf*, and *f*. Pedal markings are present below the left hand.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (5). The left hand plays a steady eighth-note accompaniment. Dynamics include *dim.*, *dim. e rall.*, and *rit.*. Pedal markings are present below the left hand.

p a tempo

cresc.

f

Ped. *

Ped. *

Ped. *

martellato

cresc.

f

p

dim.

m.g.

Ped. *

Ped. *

Ped. *

Ped. *

First system of musical notation. The right hand features a glissando marked *pp* glissando, followed by a *loco* passage marked *p*. The left hand provides harmonic support with chords and single notes.

Second system of musical notation. The right hand begins with a *pp* passage, followed by a *loco* section marked *p*. The left hand continues with harmonic accompaniment.

Third system of musical notation. The right hand includes a *m.g.* (mezzo-glorioso) section marked *p*, followed by a *mf* section. The left hand features a melodic line with some triplets, indicated by a '3' and a '2' over a group of notes.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand provides a steady harmonic accompaniment.

Fifth system of musical notation. The right hand features a *cresc.* (crescendo) section marked *m.d.* (mezzo-dolce), followed by a *mf* section marked *dim.* (diminuendo). The left hand includes a *p* section marked *e molto rall.* (piano and molto rallentando).

primo tempo, ma poco più lento

pp una corda

Ped. * Ped. * Ped. * Ped. *

velocissimo

cresc. *mf* *loco*

Ped. * Ped. * Ped. * Ped.

dim. e rall.

* Ped. * Ped. *

p *poco accel.* *più vivace*

* Ped. *

poco a poco crescendo *f* *f*

Ped. * Ped. *

First system of musical notation. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' and asterisks. Performance markings include *cresc.* and *accel.*

cresc. *accel.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. The right hand continues with rapid, beamed notes, reaching a crescendo and then a fortissimo section. The left hand has a more active role with eighth and sixteenth notes. Pedal points are marked. Performance markings include *cresc.*, *f*, *ff*, and *poco rit.*

cresc. *f* *ff* *poco rit.*

Ped. * Ped. * Ped. * Ped. *Sva basso* Ped. *

Third system of musical notation. The tempo changes to *tempo vivace martellato*. The right hand plays a series of accented eighth notes. The left hand has a simple eighth-note accompaniment. Pedal points are indicated.

tempo vivace martellato

Ped. Ped.

Fourth system of musical notation. The right hand features a rapid, ascending melodic line with a crescendo. The left hand has a simple accompaniment. Pedal points are marked. Performance markings include *ff*, *cresc.*, and *con brio*.

ff *cresc.* *con brio*

Ped. *

Fifth system of musical notation. The right hand plays a series of accented eighth notes. The left hand has a simple accompaniment. Pedal points are indicated. Performance markings include *con Tutta la forza* and *più lento*.

con Tutta la forza *più lento*

Ped. *

COMPOSITIONEN

für Pianoforte zu zwei Händen im Verlage von
D. RAHTER in LEIPZIG.

R. Altschul. Concert-Walzer nach Joh. Strauss . . . 2,— Albert Amadei. Op. 20. Impromptu . . . 2,50 Anton Arensky. 6 Clavierstücke in Kanonform . . . 2,— J. S. Bach. Toccata (D moll.) für Orgel. Für Pianoforte zum Concertvortrag bearbeitet von Louis Brassin . . . 1,50 Mili Balakirew. Islamey. Fantaisie orientale. 3,— Fried. Baumfelder. Op. 260. 15 Etuden zur Ausbildung des Geschmacks. Heft I (No. 1—8) . . . 2,50 Heft II (No. 9—15) . . . 2,50 Albert Biehl. Op. 80. 3 leichte instructiv fortschreitende Sonatinen. No. 1. C. 1,— No. 2. F. 1,30 No. 3. G. 1,30 Op. 81. Jugendlust. 4 leichte und instructive Rondinos. No. 1—4 . . . je —,50 Op. 81a. Jugendlust. 6 leichte und instructive Rondinos . . . Compl. 3,— — Einzeln. No. 1—6 je —,80 J. Boroffka. Op. 1. 2 Clavierstücke. No. 1. Melodie . . . 1,— No. 2. Impromptu . . . 1,— Op. 2. Variationen über ein Originalthema . . . 3,— Louis Brassin. 3me Barcarolle . . . 1,— Polka de la princesse . . . 1,75 Etude de concert (UT maj.) . . . 2,— Ferruccio B. Busoni. Op. 30a. 2 Clavierstücke. No. 1. Contrapunctisches Tanzstück . . . 1,— No. 2. Kleine Ballet-Scene III . . . 1,— 2 Cadenzen zu L. van Beethoven's Clavier-Concert No. 4. G dur . . . 1,20 Praeludium und Fuge (Es dur) für Orgel von Johann Sebastian Bach. Zum Concertgebrauch für Pianoforte frei bearbeitet . . . 3,— Napoleone Cesi. Op. 14 No. 1. Romanza . . . 1,— — No. 2. Quasi Scherzo . . . 1,— Op. 15. Capriccio . . . 1,— Op. 19. Barcarola . . . 1,— Fr. Chopin. 23. Mazurka, für den Concertvortrag bearbeitet von Louis Brassin . . . 1,50 César Cui. 3 Morceaux. Complet . . . 2,30 No. 1. Nocturne . . . 1,— No. 2. Scherzino . . . 1,— No. 3. Polka . . . 1,— G. De Sena. Op. 7. Gavotta . . . —,80 Op. 25. Tempo di Ballata . . . 1,— Op. 31. Minuetto-Mazurka . . . 1,— Op. 32. Blüetle. Morceau de salon . . . 1,—	Alfonso Faleoni. Op. 17. 4 Pezzi. Complet. 2,— No. 1. Allegretto . . . —,60 No. 2. Il pastore sulla collina . . . —,60 No. 3. Gavotta . . . 1,— No. 4. Giga . . . —,60 Op. 26. 4 Pezzi per Suite. Cpl. 2,50 No. 1. Preludio . . . 1,50 No. 2. Gavotta . . . —,80 No. 3. Sarabanda . . . —,50 No. 4. Giga . . . —,80 Op. 32. Canti dell' alba. 5 Pezzi idillici. Compl. 4,— No. 1. L'aurora . . . 1,— No. 2. I falciatori . . . —,80 No. 3. Le pastorelle . . . —,80 No. 4. Nella foresta . . . 1,— No. 5. Ballada mattutina . . . 1,50 Alexander v. Fielitz. Op. 5. 3 Clavierstücke. No. 1. Nocturne . . . —,80 No. 2. Walzer-Serenade . . . 1,30 No. 3. Spanischer Tanz . . . 1,— Alban Förster. Op. 62. Blätter und Blüten. 6 leichte Clavierstücke. Complet . . . 3,— No. 1. Mailied . . . —,80 No. 2. Stilles Glück . . . —,50 No. 3. Elfentanz . . . —,50 No. 4. Erntereigen . . . —,80 No. 5. Waldesfrieden . . . —,50 No. 6. Bruder Lustig . . . —,80 Op. 69. Für die Jugend. Kleine Lieder und Tänze. Leichte Vortragsstücke. Heft I—III je . . . 1,50 Ludwik Grossmann. Klänge aus Polen. 5 nationale Tanzweisen. Complet . . . 3,— No. 1. Am Landhaus bei den Lärchenbäumen . . . —,80 No. 2. Beim Tanz. Mazur . . . 1,— No. 3. Im Wirthshaus. Scherzo . . . 1,— No. 4. Cracovienne . . . —,60 No. 5. Cracovienne . . . —,80 Alfred Grünfeld. Op. 31. Menuetto . . . 2,— Op. 35. Humoreske No. 2 . . . 2,50 Op. 36. Mazurka No. 6 . . . 2,— Op. 37. Spanisches Ständchen . . . 2,— Op. 38. Barcarole No. 3 . . . 2,50 Op. 39. Impromptu No. 2 . . . 2,50 Op. 40. Etude . . . 2,50 Cornelius Gurlitt. Op. 110. 2 Rondos. No. 1. As dur . . . 1,50 No. 2. A moll . . . 1,50 Op. 111. Memoria. Rondo appassionato. F moll. . . 2,30 Adolph Henselt. Abschiedsklage. Melodie . . . 1,— Ballet und Chor „Die Sonn' erwacht“ aus dem Melodrama „Preciosa“ von C. M. v. Weber, für Pianoforte übertragen . . . 1,50 Mon chant du cygne. Sérénade „Das war im ersten Lenzesstrahl“, Romanze v. P. Tschaikowsky (Op. 38 No. 2) für Pianoforte übertragen . . . 1,50 „Freudvoll und leidvoll.“ Romanze von O. K. Klemm, interprétée pour Piano . . . —,80 — transcrit pour Piano . . . —,80 Marche nuptiale de F. Mendelssohn-Bartholdy. Interprétation pour Piano . . . 1,50	Adolph Henselt. Der arme Minnesänger, von C. M. v. Weber, für Pianoforte übertragen . . . 1,— Die Nacht im Walde. Lied von Peter, Prinz v. Oldenburg, für Pianoforte übertragen . . . 1,50 Romance „Unter blüh'nden Mandelbäumen“ del'opéra „Euryanthe“ de Ch. M. de Weber, transcrit pour Piano . . . 1,20 „Sehnsucht.“ Melodie . . . 1,— Valse de Joh. Strauss, interprétée pour Piano . . . —,80 Antoine Herzberg. Op. 137. Mazurka de l'opéra „Eugène Onéguine“ de P. Tschaikowsky . . . 1,25 Georg Hoth. Op. 6. Suite im alten Style. Complet . . . 2,— No. 1. Praeludium . . . —,60 No. 2. Menuett . . . —,80 No. 3. Sarabande . . . —,50 No. 4. Gavotte . . . 1,— Op. 8. 3 Clavierstücke. Compl. 2,— No. 1. Praeludium . . . —,80 No. 2. Ariette . . . —,60 No. 3. Barcarole . . . 1,— Hans Huber. Op. 8. 5 Scherzi. Heft I (No. 1—2) . . . 2,75 Heft II (No. 3—5) . . . 2,50 G. Karganoff. Op. 3. 3 Morceaux. Compl. 2,— No. 1. Scherzo . . . 1,— No. 2. Nocturne . . . —,80 No. 3. Mazurka . . . —,80 Op. 4. Tarentelle . . . 1,30 Op. 6. Arabesques. 12 petites Pièces. Cahier I, II. à 2,— Op. 8. 3 Morceaux. Compl. 2,50 No. 1. Romance sans paroles . . . —,80 No. 2. 2me Mazurka . . . 1,— No. 3. Etude . . . 1,— Op. 9. Deuxième Scherzo . . . 2,— Op. 10. Miniatures. 7 Pièces. Complet . . . 3,— No. 1. Souvenir . . . —,60 No. 2. Petite Valse . . . —,60 No. 3. Reproche (Romance) . . . —,60 No. 4. Intermezzo . . . —,80 No. 5. Scherzino . . . —,80 No. 6. Impromptu . . . —,80 No. 7. Humoresque . . . —,80 Op. 11. Gavotte (en UT min.) . . . 1,20 Op. 12. Valse-Impromptu . . . 1,50 Op. 14. 3me Mazurka . . . 1,— Op. 16. Valse-Caprice . . . 1,50 Op. 17. 2me Tarentelle . . . 2,— Op. 18. 2 Nocturnes . . . 1,50 Op. 20. Album lyrique. 12 Pièces. Cahier I. Complet . . . 3,— No. 1. Adieu. Mélodie . . . —,80 No. 2. Pensée fugitive . . . —,80 No. 3. Valse . . . 1,20 No. 4. Sérénade . . . —,60 No. 5. Menuetto all' antico . . . —,60 No. 6. Dans la gondole. Barcarolle . . . 1,— Cahier II. Complet . . . 3,— No. 7. Réverie du soir . . . —,80 No. 8. Scherzino . . . 1,— No. 9. Romance . . . —,80 No. 10. Capriccetto . . . —,80 No. 11. Berceuse . . . —,60 No. 12. Mazurka . . . 1,—	G. Karganoff. Op. 21. Für die Jugend. 10 leichte Clavierstücke. Heft I. 1. Märchen. 2. Ungarisch. 3. Elfen-tanz. 4. Tarentelle. 5. Ländler . . . 3,— Heft II. 6. Scherzino. 7. Polka. 8. Walzer. 9. Mazurka. 10. Menuett. 3,— Op. 22. Aquarelles. 5 Pièces. Complet . . . 3,— No. 1. Au crépuscule . . . —,80 No. 2. Valsette . . . —,80 No. 3. Berceuse . . . —,80 No. 4. Impromptu . . . —,80 No. 5. Chant d'une mendiante . . . —,80 Op. 25. Jugend-Album. 8 leichte Clavierstücke. 1. Marsch der bleiernen Soldaten. 2. Gorky. (Ein Geduldspiel.) 3. Kleiner Walzer. 4. Grossvater tanzt. 5. Gebet. 6. Am Bache. 7. Erzählung der alten Wärterin. 8. Russischer Tanz . . . 2,50 Op. 26. Ein Traum. (A Dream.) Phantasiestück . . . —,60 Op. 27. Près d'un ruisseau . . . 1,80 Rich. Kleinmichel. Op. 50. 12 Special-Etuden insbesondere zur Kräftigung der Finger. Compl. 6,— Heft I (No. 1—6) . . . 3,— Heft II (No. 7—12) . . . 3,50 Emil Krause. Op. 70a. 25 Studien aus der Clavierschule Op. 70 . . . 5,— Gustave Kross. Cadence pour la Rhapsodie hongroise No. II de F. Liszt . . . 1,— Rudolf Kündinger. 2 Clavierstücke. No. 1. F dur . . . 1,80 No. 2. G moll . . . 2,— Th. Leschetizky. Op. 35. No. 2. Souvenir d'Ischl. Valse . . . 1,50 Op. 36. 4 Morceaux. Compl. 4,— No. 1. Aria . . . 1,20 No. 2. Gigue. Canon à deux voix . . . 1,20 No. 3. Humoresque . . . 1,20 No. 4. „La Source“. Etude . . . 1,80 Op. 37. Valse-Caprice . . . 2,50 Op. 38. No. 1. Menuetto capriccioso . . . 2,50 — No. 2. Mazurka Impromptu . . . 2,50 Stücke aus dem Repertoire Essipoff-Leschetizky. No. 1. J. P. Rameau. Gavotte und Variationen . . . 1,50 No. 2. Domenico Scarlatti. Sonate in A dur . . . 1,— No. 3. Th. Leschetizky. Op. 35 No. 2. Souvenir d'Ischl. Valse . . . 1,50 No. 4. John Field. Nocturne in B dur . . . —,80 No. 5. F. Mendelssohn-Bartholdy. Andante und Presto aus Op. 7 . . . 1,80 No. 6. F. Mendelssohn-Bartholdy. Scherzo aus Op. 16 . . . 1,— No. 7. Fr. Chopin. Nocturne in Des dur . . . 1,30 Op. 27 No. 2 . . . 1,30	Th. Leschetizky. No. 8. Fr. Chopin. Scherzo in H moll. Op. 20 No. 1 . . . 2,— No. 9. J. S. Bach. Gigue in E moll . . . 1,— No. 10. W. A. Mozart. Gigue in G dur . . . —,80 No. 11. Fr. Schubert. Impromptu, Op. 142 No. 3 . . . 1,50 No. 12. Fr. Schubert. Menuetto aus Op. 78 . . . 1,— No. 13. Fr. Schubert. Moment musical, Op. 94 No. 3 . . . 1,— No. 14. K. M. v. Weber. Momento capriccioso, Op. 12 . . . 1,30 Max Lippold. Op. 25. Was die Schwalbe sang. 3 Clavierstücke . . . 1,20 Franz Liszt. Polonaise aus „Eugen Onegin“, Oper v. P. Tschaikowsky, für Pianoforte übertragen . . . 3,— Tarantellad'A. Dargomischsky, transcrit pour Piano . . . 3,— Alessandro Longo. Op. 1. Pagine d'Album. Cpl. 3,— No. 1. Canto d'amore . . . —,80 No. 2. Alla Mazurka . . . —,80 No. 3. Barcarola . . . —,80 No. 4. Berceuse . . . —,80 No. 5. Notturmo . . . —,80 No. 6. Scherzino . . . 1,— Op. 11. Tema con Variazioni . . . 2,50 Op. 12. Suite romantica. Cpl. 2,— No. 1. Preludio . . . —,80 No. 2. Romanza . . . —,80 No. 3. Serenata . . . 1,20 Op. 13. Suite di stile antico. Complet . . . 3,— No. 1. Aria con Variazioni . . . 2,— No. 2. Sarabanda . . . 1,— No. 3. Capriccio . . . 1,— Giuseppe Martucci. Op. 73. 2 Pièces. No. 1. Serenata . . . 1,20 No. 2. Gavotta . . . 1,20 Erik Meyer-Helmund. Op. 28. No. 1. Nocturne . . . 1,20 No. 2. Tanzweise . . . 1,30 No. 3. Intermezzo . . . 1,— Op. 30. 2 Valses-Caprices. No. 1. A 2me. No. 2. 1,— Op. 40. No. 1. Arabeske . . . 1,20 No. 2. Mazurka . . . 1,20 Op. 95. Wonntraum. (Blissful Dream.) Intermezzo . . . 1,80 Op. 97. 3 Morceaux. No. 1. Berceuse orientale . . . 1,— No. 2. Valse mélancolique . . . 1,— No. 3. Romance russe . . . 1,— Lieder, für Clavier übertragen von Theodor Kirchner. No. 1. Viel Träume. Op. 1 No. 3 . . . 1,— No. 2. „Du fragst mich täglich.“ Op. 5 No. 5 . . . 1,— No. 3. Mädchenlied, Op. 11 No. 4 . . . 1,— No. 4. „Dein gedenk' ich, Margaretha.“ Op. 12 No. 2 . . . 1,— No. 5. Ungarisches Ständchen. Op. 29 No. 2 . . . 1,— No. 6. „Der Mond kommt still gegangen.“ Op. 31 No. 2 . . . 1,—
---	---	--	--	---

